2:Musil S-4, 5 (no date) 1928 MD4 Rwala MD4

583 or on a mare. The *sijâḳ* is not strictly stipulated. If the *eben al-ʿamm* asks much, much must be given him. It is always to him that the *sijâḳ* is delivered. Only when he dies and there is nobody else to care for the girl, the whole *sijâḳ* goes to her father as soon as the wedding is over, *aʿras ʿalejha*. The usual compensation for the bride is one or two she-camels and the first mare captured after the wedding. One she-camel always goes to the mother of the girl for having cursed the bride. This animal is called *baʿîr al-kûʿ*, elbow camel, because the mother used to lean her elbow against the ground when suckling her daughter.

LOVE DITTIES AND POEMS

831× 539× The delights and sorrows of love are expressed by the Rwejli in short ditties known as *heğejni* or *ṭaṭwîḥ*. Some compose their own, others borrow and adorn them with their own name, as if they were the authors. It is said in this respect:

Heğejnijjeten ḳalladawha-l-ʿaḳâl
ḳalladawha-l-brijjesem w-rîš an-naʿâm.

The *heğejni* ditty they adorned with a head rope,
Adorned it with silk and ostrich feathers.

[727] When a warrior pardons his enemy, he lays his head rope, *ʿaḳâl*, around the latter's neck as a sign that this particular enemy belongs to him with all he may possess, and then he throws himself into the fight again. The composer of a *he-*
[424] *ğejni* song adorns it not merely with his head rope but with silk and ostrich feathers as well, so that nobody can steal it from him — but all this without avail. There are many who like to appropriate a pretty song, although it does not belong to them.

In Praise of Lovers; The Delights of Love

Jâ ʿammi waʾ bint al-ṛarâwi
tabṛîni w-ana-rîdaha
w-elja taḥaṭṭat bel-ḥazâwi
aḥadat ḳlejbi bîdaha.

Oh, uncle, Ṛarâwi's daughter
Wants me and I long for her;

2;Musil S-4, 5 (no date)1928 MD4 Rwala MD4

CHAPTER X

POETRY

POETS AND POETICAL COMPOSITION

The Rwala love to hear, recite, and compose poems, which they call *ḳaṣâjed* (sing., *ḳaṣîde*). A verse is called *ḳâf*. It usually consists of two halves, the first being *nuṣṣ al-ḳâf* and the second, which is always rhymed, *âḫer al-ḳâf*, being *ḳâf at-tâli*. The poet says of himself: "I composed a poem, *ḳaṣatt* or *ḳilt al-ḳaṣîde*." Sometimes a poet will not say that he composed (a poem), *ḳaṣad*, but merely that he uttered (a poem), *ḳâl*. The audience say to the poet: "Reveal us thy poem, *ebdaha 'alejna*." If a begging poet comes to a chief in whose honor he has composed a poem, he begins by saying: "There are a few words, O chief! which I should like to disclose to thee, O long-living one! *endi ĕlêmât jâ šejḫ abṛi ebdiha 'alejk jâ ṭawîl al-'omr*." "Out with it! *hâtah*." And the poet in a nasal voice begins to recite his poem. The first words he blurts out, the next he half swallows, and the last he utters in a falsetto. If the chief likes the poem, its author gets a reward. The begging poets are not held in much esteem, being reproached for their insatiability, for their disregard of honesty in praising even scamps for a reward, and also because they lie and steal. They steal the ideas, sentences, and even whole verses of others. It often happens that the hearers assail such a poet with the words: "Thou liest. Thou stolest it from So-and-So!" The poet defends himself, calling on others to be his witnesses, but the confidence of his hearers is gone, and they say: "A poet is a liar, *ḳaṣṣâd kaḍḍâb*." When the poet learns that his composition or some of his verses are claimed by somebody else, he complains to the chiefs or even in the courts, but they all refuse to listen on the ground that a poet cannot be trusted.

On hearing a new poem the Bedouins inquire its author's name, *limin hâḍi*. An anonymous poem is called *maǧhûla*.

A poem is but rarely written down. As a rule the poet's friends learn it by heart, and others learn from them. Every Bedouin knows several poems but hardly ever the whole of